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Vol. VI

NOVEMBER, 1929

No. 2

Hamlet and the Iliad

When Homer composed his *Iliad*, he little dreamt, no doubt, that his work was destined to be read, approved, admired, and enjoyed by all coming generations; in brief, that it was to be immortal. The oldest monument of western literature, the corner-stone of the letters of all succeeding ages—it still blossoms in undying freshness like an eternal spring.

A work that takes its place beside the *Iliad*, is *Hamlet*. If the *Iliad* is the world's greatest epic, *Hamlet* is the world's greatest tragedy. Like Homer, Shakespeare little thought that his work would be the common possession of the civilized world. The Epic of old and the Tragedy of more modern times stand in literature as their authors have stood among men.

On comparing *Hamlet* and the *Iliad* we find the two similar in many points. There is a resemblance in the very structure of the two "dramas." The greed of Agamemnon calls forth the wrath of Achilles, the main theme of the *Iliad*; just so the greed of Hamlet's uncle is the source of the action in Shakespeare. In both dramas, the main action begins almost at the very start. The long delay in the development of the action in the *Iliad*, caused by Achilles's withdrawal from the fight, has its counterpart in Hamlet's long delay in taking vengeance on his uncle. And is not the Greek warrior's consuming wrath a fit parallel to Hamlet's consuming passion for avenging the murder of his father?

But the most striking points of resemblance between the Greek epic and the English drama are in the characters. Claudius and Agamemnon have many traits in common. Both are extremely greedy. Greed led Claudius to murder the king that he might succeed to the throne: the greed of Agamemnon kindled the wrath of Achilles and brought countless woes upon the Greeks. Claudius and Agamemnon are cruel and unscrupulous. When the gentle Menelaus was about to spare a Trojan captive on the promise of a ransom, his cruel brother approached and rebuked him, saying: "Let none escape our hands, nay, not even the unborn babe in its mother's womb," and he proceeded to slay the unfortunate captive. The plots of Claudius against the life of Hamlet may serve as a parallel. Claudius and Agamemnon are hypocrites. The very first words of Claudius in the play are:

Though yet of Hamlet our dear brother's death
The memory be green, and that it us bespotted

To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe . . .

This trait of Claudius runs through the play. Agamemnon's hypocrisy is most manifest in his speeches before the Greeks, always disclaiming responsibility for any of their woes; it is always *Ate* that has misled him.

Nestor is another Polonius, without his scheming. Both are garrulous old men. The advice Polonius gives to Laertes before the latter goes to France where he had been before, has an almost exact parallel in the speech of Nestor to his son Antilochus which gives advice to the young man just before the chariot race, but does not, and could not, affect his conduct in any way.

We can find types of nearly all Shakespeare's characters in the *Iliad*. Diomedes is a typical Laertes, impulsive, passionate, aggressive. We might even parallel Osric with Thersites, and Rosencrantz and Guildenstern with the heralds, of which the two of the first book are typical. The ghost of Patroclus has a counterpart in the ghost of Hamlet's father and, singularly enough, both produce the same effect. Hamlet is stirred to avenge the murder of his father, Achilles to avenge the death of Patroclus. The first appearance of the ghost in *Hamlet*, again, is strikingly similar to the appearance of the ghost of Patroclus.

In the same figure, like the king that's dead . . .
Looks it not like the king? Mark it Horatio . . .
What art thou that usurp'st this time of night
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march?

In the *Iliad* the ghost's appearance is reported thus:

The ghost of the hapless Patroclus appeared,
Like to himself in all things, in form and fair countenance,
In voice, and the habiliments about his flesh.

Just as Helen's beauty is not directly described but only suggested in the words of the grey-beards of Troy,—

No wonder the Trojans and well-greaved Greeks
Have suffered long for such a woman;
Verily like unto the immortal gods is she to look upon;

so there is a like suggestion in the words of Laertes about Ophelia: "O Rose of May" . . . ; and again:

A sister . . .
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections . . .

Though Achilles and Hamlet show different traits in many respects and each is really *sui generis*, we may also note many likenesses in the portrayal of their characters. Ophelia's estimate of Hamlet might, *mutatis mutandis*, be applied to Achilles:

The courtier's, soldiers, scholar's, eye, tongue, sword,
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observed of all observers. . . .

Both Achilles and Hamlet are kings of men, both are men of honor with a contempt for sham, both are gifted with a fine imagination, both are misunderstood. Both are wrapt in an air of mystery. Both are students. Achilles appears as a student of ancient lore when the embassy finds him singing of the exploits of illustrious men. Hamlet's procrastination was responsible in the end for the death of Ophelia, Polonius, Laertes, Gertrude, Claudius, and himself; the refusal of Achilles to join his comrades brought countless woes upon the Grecian folk.

Nor are the speeches of Achilles and of Hamlet devoid of points of likeness. In Hamlet's soliloquy, the issue is the mystery of death:

But that the dread of something after death,
The undiscovered country from whose bourn
No traveller returns, puzzles the will. . . .

The same mystery puzzles Achilles in his speech, really a soliloquy, in the ninth *Iliad*:

But neither harrying availeth nor yet winning
That the soul of man should come again
When once it passeth the barrier of his teeth.

Mention may also be made of the friendship between Hamlet and Horatio and of that between Achilles and Patroclus.

What is it that has made *Hamlet* and the *Iliad* deathless literature? Both the Greek epic and the English tragedy have a universal appeal. Both Homer and Shakespeare delineate characters true to nature and, therefore, able to live. Both portray men as they are, with their faults and virtues, their joys and sorrows, their hopes and disappointments. Both copy life as it is; and life in Homer's day was not different from life in Shakespeare's day. The trappings of life vary with the varying ages of the world, but the soul of life, that is, the heart of man, is the same at all times. For poetry to have a chance to live, it must touch the heart of man. A poet does not succeed "unless his utterance commends itself to other intelligences. . . . He succeeds with his readers only when he utters thoughts and emotions which they can recognize as theirs; when he reveals them to themselves."

This is a platitude, but the marvel is—from our late point of view—that this platitude was an axiom in Homer's day, in days so far removed from ours and so far anterior to our own, in days which we fancy to have been crude and devoid of culture. The marvel is

that the earliest western poetry has so signally succeeded in finding its way to the human heart. And the marvel is all the greater when we compare it with other poetry, such, for example, as the fantastic conceits of the Hindu Epic *Mahabharata*. All that the rest of Greece's literature and all that the world's literature had to do in order to succeed was, one might almost say, merely to follow in the footsteps of the old blind Ionian Bard.

Boston, Mass.

LEO P. McCUALEY, S. J.

A High-School Greek Academy

The Catalogue of St. Ignatius High School, Cleveland, O., contains the following paragraph: "The chief objective of the Greek Academy is to inspire a love for the beauty of the literature of the ancients. A greater facility in reading is also fostered by taking authors not seen in class. The honor students of fourth year form the Senior, those of third year the Junior Academy."

Enthusiasm for Greek seems to be traditional at St. Ignatius, and I think that this is due mainly to the fact that the regular class work is supplemented by extracurricular activity in the form of academies or literary clubs. For a time these academies were discontinued, but a few years ago they were re-established by Mr. Healy, whose own love for Greek tided him over the difficulties incidental to the management of an Academy. In his own words, it was his conviction that "very many, probably the majority of high school graduates, do not continue their Greek in college, and the reason often is that they judge the language and literature of Greece by Xenophon, the only author they have seen in class. And since Xenophon in some parts of his work is not what you would call gripping or even tolerably entertaining to the modern boy, and is, moreover, especially in the matter read at the end of fourth high, somewhat difficult, the boys rate Greek literature in general as something difficult, distasteful and not especially useful. . . . When they come to college, they naturally choose the easier subjects, the modern languages."

Mr. Healy's aim in teaching Greek in the high school was to lead the boys on to a real liking for the Greek language and to an appreciation of Greek literature. After he had decided on an academy as the best means of furthering this aim, he prepared the ground in fourth high by giving the students a few short talks on some of the beauties of Greek literature. He read to them excerpts which he considered likely to appeal to them. A short time later he announced his plan to inaugurate an academy, and, after feeling his way among the students individually, made known the names of those who were eligible for membership, that is, all those whose semester average was 90% or more.

The response was very gratifying. Every one of those eligible applied for membership. Mr. Healy had drawn up a list of authors and intended to see a little of each of them in the original. But this method proved im-

practicable owing to the cost of the books that would be needed. So he decided to use the new edition of Father Kleist's *First Lessons in Greek*, which contains numerous extracts from various authors. It may be better to let him tell in his own words how he succeeded. "Our aim was to finish Kleist, and I think we did. Starting at about page 30 where the reading matter is simple, (for I wished the boys to read with facility), we could by the end of the year plough through the more difficult portions with a fair amount of ease. At first, to lighten the drudgery, I told the class not to prepare for the Academy, and we all translated together, each offering his mite towards the final success. At some of the meetings we covered as many as four pages of those myths."

"We devoted half of our time (about one half-hour) to reading Greek and half to reading English. We read translations of Greek authors of literary merit—something entertaining that might stimulate the boys' curiosity and induce them to read more of the author in question outside of class, either in English or in the original. I remember that the boys were much taken with things like Hesiod's *Pandora's Box*, the *Clouds* of Aristophanes, Plato's *Socrates in Prison*, etc. . . . The Junior or third-high Academy was modelled on the Senior. We read the same book but started at page 10 or 12. We covered so much ground, however, and most of the boys were so proficient, that we nearly caught up with the Senior division."

Mr. Healy, always with an eye to stimulating interest, secured some musical compositions in the old Greek manner, and had two or three boys play them at one of the meetings. At the banquet, at the end of the year, two of the members of the Academy interpreted a selection from Aristophanes, the debate between the Just and the Unjust Argument. Another gave a humorous intelligence test, asking such questions as "What Greek word begins with *oi* and ends with *kia*?" Another gave a talk on Greek mythology, and Mr. Healy spoke on the Greek Theatre. The banquet (not a *Symposion* in the Greek sense of the word!) closed with the singing of Greek parodies to the tune of popular songs. The menu made a "hit" with the waiters, for it was modern Greek; and so were they.

That Mr. Healy's venture was successful I was able to judge soon after my arrival at St. Ignatius. On the first day of school, after the *lectio brevis*, I found myself confronted by 41 youthful hoplites. The president of the Junior Academy of the previous year stepped up and informed me that he was under orders from his old instructor to meet me and ask my permission to re-organize the Academy for the coming year.

When classes were well under way, the Senior Academy was organized. Of the 41 students of fourth high Greek, about 20 were eligible for membership, and of these all but five became members. The meetings, each lasting about 45 minutes, were held on Wednesday evenings at 7:30. In the first semester, our text was the third and fourth book of the *Anabasis*. At each meeting I gave a little talk on some phase of Greek history or

literature. At the meeting just before Christmas, we read the account of the Nativity found in the simplified New Testament which the Notre Dame Press published some years ago.

The second semester brought a change in our method. Xenophon was dropped, and topics for papers were assigned to the members. Methods of Greek warfare, Greek ships, the Athenian grain trade, piracy in the Mediterranean, the bankers of Athens, the law courts and the schools of that city, were some of the topics discussed. Of course, the students had to be supplied with a book or two for reference. "A Day in Old Athens" proved to be a good reference work. In this second semester, I continued to give short talks, but for the most part, I threw the burden of the work on the students. On one occasion, I read several of the *Characters* of Theophrastus, on another, interesting bits from Plato. Father Donnelly's, "The Ostracism of Greek" was much enjoyed. Another talk dealt with the importance of Greek in the early history of the Church. The meeting in Holy Week gave us an opportunity to read St. John's account of the Passion of Our Lord.

The Junior Academy was formed at the opening of the second semester. Of the 50 students of first year Greek, 28 were eligible for the Academy. We met every Thursday evening at 7:30. We read "The Wars of Greece and Persia," an adaptation of Herodotus, published by the Clarendon Press.

The two Academies ran on parallel lines in regard to reading, translation, talks, and presentation of papers. But I must add that the manner of conducting the meetings was different in the two divisions. The Seniors met in a perfectly informal way; the method was conversational and off-hand. The Junior division, with its 26 members, required different handling. The meetings were called to order and conducted in regular parliamentary form. The president sat at the teacher's desk and announced the titles of the papers and introduced the speakers.

May I say a word about our "success?" Well, literary success is hard to gauge. But one good indirect result of our endeavors was that some students were stimulated to do better work in the classroom in order to become members of the Academy. The Academies were restricted to honor students; and so membership in the Academy was looked upon as a desirable thing. In the Junior division, I applied the rigor of the law and dismissed a member as soon as he dropped below the required mark in his class-work. When this became known I had no difficulty in keeping my classes up to standard. There were direct results also. Many academicians asked me for books dealing with matters that were touched upon in the meetings. This is proof of interest, is it not? Again, the regular translation of 40 or 50 lines of Greek, done at each meeting, could not but make for facility in reading. As the readers of the BULLETIN know, the *Ratio Studiorum* urges the formation of Academies as a simple and legitimate means of advancing the brighter portion of the class.

Cleveland, Ohio

DANIEL B. CRONIN, S. J.

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Vol. VI

NOVEMBER, 1929

No. 2

Editorial

At the beginning of a new scholastic year it is well for classical teachers in high school and college to recall the true purpose of their teaching. That purpose is not primarily specialization; nor is it the utilitarian purpose of preparing boys and girls for a profession: rather it is training, education, culture. High-school and college boys and girls must be taught to think: and the careful study of the classical languages, in their etymology, syntax and idiom, is an excellent instrument for the teaching of hard and clear thinking. They must be taught to understand and appreciate human nature: and the literature of Greece and Rome supplies abundant models of healthy and idealized human nature. They must be taught the fundamentals of good taste: and the chaste, simple, beautiful, carefully wrought masterpieces of classical poetry and prose are universally acknowledged embodiments of good taste. They must be taught the faculty of self-expression: and the classics furnish them with patterns of self-expression which are at once clear, forceful and beautiful, and devoid of triviality and false sentiment. If the classical teacher is always conscious of these high objectives, he will not easily go astray in the matter of methods; he will not convert his class-work into mere gerund-grinding; he will not be slipshod and superficial; but he will aim at interesting his pupils and so appeal to their intellect, imagination and heart as to train and form the whole man.

The ninth fascicle of Volume VI of the monumental *Thesaurus Linguae Latinae*, which has lately come to hand, carries the work from *gemo* to *germen*. Very

appropriately it is accompanied by a memorial card in memory of our friend, the late John Max Wulffing of St. Louis. The inscription speaks for itself.

John Max Wulffing

Thesauri Linguae Latinae

Per Annos MCMXXIII-MCMXXVII Fautor et
Adiutor Egregius Universitatum Bonnensis
Gissensis Heidelbergensis Monacensis Vratis-
laviensis Honoris Causa vel Civis vel Senator
† Die XXVIII. Mens. Ian. A. D. MCMXXIX

Peectore sincero statuisti ferre levamen

Fatis oppresso nostro operi gravibus:

Ultro subveniens et amicus qualis amicos

Iuvisti nostras res aderasque diu:

Te iam dura tuis rapuit mors funere acerbo

Atque animum campos duxit ad Elysius:

Nos vero curaeque tuae fideique probatae

Vivemus memores auxiliique tui.

Special Offer to Latin Students

While the CLASSICAL BULLETIN is intended chiefly for teachers of Latin and Greek, we observe that in several schools it has found favor with members of the student body. This interest may in some cases be due to a professional attitude on the part of individual pupils who are preparing themselves for a teaching career, but we are inclined to think that, in general, it is due to the initiative of teachers who have raised their teaching above the level of a daily grind, and have inspired in their pupils a personal enthusiasm for Latin as an instrument of mind training and of culture. The editors of the BULLETIN would like to co-operate with such teachers and pupils in sustaining this interest. To this end, we are willing to offer subscriptions to members of both faculty and student body at one-half of the regular price. This offer is subject to the following conditions: There must be at least six subscriptions from any given school, and the monthly copies are to be mailed under one cover, either to a member of the faculty or a representative of the group thus subscribing. Subscriptions already recorded may be counted in the total. If so desired, the members of a class or of the Latin department as a whole may raise the three dollars by small contributions and the six copies of the BULLETIN may then be circulated from hand to hand. It is understood that these subscriptions will include the October and November issues of the present volume. Teachers of Latin are earnestly requested to bring this offer to the attention of their pupils.

In the year that Alexander died in Babylon (323), two boys in Athens were called up for military service: their names were Epieurus and Menander. In 322 his old tutor, Aristotle, and his enemy, Demosthenes, died also, and in 321 Menander produced his first play. The classical age is over, and a new epoch begins.—*Cambr. Anc. Hist.*, vii.

Let care of words be solicitude for things.—*Quintilian.*

Book Review

The Architect of the Roman Empire, by T. Rice Holmes. Pp. xvi and 285, with five Maps, Index, and Index of Modern Commentators. Oxford University Press, American Branch, New York, 1928. \$5.00.

This splendidly printed and beautifully bound volume, by the well known author of *Caesar in Gaul* and *The Roman Republic*, constitutes the first installment of a history of the Augustan Age, covering the period from the death of Caesar in 44 B. C. to the foundation of the Principate in 27 B. C. There is a detailed analytical table of contents extending through nine pages. Part I, which contains the narrative portion of the work, fills pages 1 to 186, and is completely documented, all the important ancient and modern authorities being constantly cited in the footnotes. It is divided into three chapters as follows: Chapter I, The Death Struggle of the Republic; Chapter II, The Triumvirate; Chapter III, The Struggle between Octavian and Antony, the Restoration of Peace, and the Foundation of the Principate. Dr. Holmes' treatment is preponderantly political and military. Part II occupies pages 187 to 267 and contains the author's scholarly discussion of points of chronology and other controverted matters.

The whole work is a splendid piece of scholarship, clearly and forcefully presented, impartial and almost impersonal in tone. In the first chapter, for which Cicero's correspondence and orations are one of the chief sources, the personality of the great orator and his illuminating and self-revealing comment on current events give a human touch to the narrative and somewhat relieve the cold objectivity of the author's treatment. Indeed, here as elsewhere, the great debt which historians owe to Cicero's letters and speeches is very apparent. Once that source of information and comment fails, the story becomes decidedly less concrete and colorful. The political philosophy of Dr. Holmes at the end of Chapter I, where he discusses Octavian's part in the proscription of 43 B. C., is rather cynical. Surely many besides professed moralists will demur to his statement that "moralists who have never felt the stress of political conflict might well consider how much they owe to men of robust conscience who, unswervingly loyal to principle, never suffered scruples to paralyse statesmanship" (P. 71). But despite his opportunism and cold objectivity, even Dr. Holmes can become at times very human. Witness this encomium of Octavia, the sister of Augustus (P. 169): "We shall not hear of her again until the time comes to record her death; and since I do not expect to live so long, let me now pay my tribute to a character in which strength and sweetness were harmoniously combined. Roman history knows no nobler woman, and it is the simple truth that there are still students of the past who feel the inspiration of her unselfish devotion to the public weal, maternal kindness, and forgiving magnanimity."

Because of its interest to teachers of Latin, we may be allowed one more quotation, even though it is some-

what lengthy. It is the author's account of the death of Cicero (pp. 74 and 75): "But of the many who suffered in that year of sorrow there was only one whose fate has touched the hearts of all mankind. Cicero, when he heard of the proscription, was in the country house near Tusculum where he had spent his happiest hours. Intending to sail for Macedonia and there to join Marcus Brutus, he hurried to the coast and embarked, but soon landed, after a stormy voyage, at Caieta, and took shelter in his villa at Formiae. Those who have read his letters may believe the story that he was heard to say, 'I will die in the Fatherland, which I have often saved.' He was being carried in a litter to the coast by slaves who were ready to fight for a kind master when some soldiers, led by an officer, Popillius Laenas, whom he had defended in a trial for parricide, discovered him. Cicero forbade his slaves to resist, and met death as those who revered him would have wished. His head and the hand with which he had written the *Philippics* were displayed by the order of Antony in the Forum upon the Rostra, from which he had so often addressed the populace. He had once feared that six centuries after his death his fame would be less than that of Pompey: what would he not have given to foresee that in the twentieth every word from his pen would be scrutinized by scholars of all nations, that historians would study his personality and the part which he enacted in the decadent Republic, that with the most ignorant his name would be a household word and a winner of the Derby would be called after him, that all the world would recognize that, despite his frailties, he was among the most illustrious of men?"

Florissant, Mo.

FRANCIS A. PREUSS, S. J.

Background References for Teachers of Cicero

Teachers who want good background to make their reading of Cicero at once more useful and interesting, may perhaps find the subjoined list of references of service to them. The references are to T. Rice Holmes's *The Roman Republic*, (Clarendon Press, 1923). This biographical history covers the ground completely and, by means of ample quotations from the original sources, reconstructs for the reader Rome as it was in Cicero's day. It well shows, *inter alia*, the political corruption rife in the last days of the Republic. A special gain for the teacher of Cicero from the reading of this book is a better understanding of the characters of the many persons mentioned in the speeches of that orator. The setting thus secured brings of course a deeper appreciation of the orator himself, his personal views, and the tact and skill he uses in the construction of his speeches. The book is interestingly written and carries one along. Marginal topic headings make it easy to find relevant matter quickly. Some of these passages could well be read to a class with interest and profit.

In connection with

Pro Lege Manilia. Vol. I, Ch. iii, "Pompey the Great." Pp. 143-146; 151; 153; 155-6; 161; 167-176; 199-207; 215.

In Catilinam. Vol. I, Ch. iv, "The Annus Mirabilis of Cicero." Pp. 227-235; 253-282; Ch. v, p. 287.

Pro Milone. Vol. I, Ch. v, pp. 292; 295-298. Vol. II, Ch. ix, "The Recall of Cicero." P. 53-61; 64-68.

Pro Marcello and *Pro Ligario.* Vol. III, Ch. xxiii, "Caesar's Triumph and His Work in Rome."—"Attitude of the Constitutionalists." P. 276-292.

Vol. I, Ch. ii, "The Roman World in the Ciceronian Age," pp. 65-121, gives an exceptionally clear picture of Rome and the daily life of its inhabitants.

St. Louis, Mo.

GEORGE E. GANSS, S. J.

Question Box

Could you give a brief and practical bibliography of the "Art of Livy"?

The standard work on the ancient art of writing is Ed. Norden's *Die Antike Kunstsprosa*. (Leipzig: Teubner, 1923). It treats of Livy on pp. 234-237. Livy was a republican in heart and soul; he delved into the good old past, in order to turn away "*a conspectu malorum, quae nostra tot per annos vidit aetas.*" The monarchy has not his sympathies although he praises his patron Augustus as "*templorum omnium conditorem ac restitutorem.*" He loathes the modern style of writing affected by the Senecas, the Plinys, Tacitus, etc. He finds fault with Sallust's excessive brevity (see *Seneca Controv.* 9, 1, 13 ff) and consequent obscurity (*Quintil.* 8, 2, 18). He censures those "*qui verba antiqua et sordida consecrantur et orationis obscuritatem severitatem putant*" (*Sen. Cont.* 9, 2, 26). He tells his son "*legendos esse Demosthenem atque Ciceronem*" and those "*qui essent Demostheni et Ciceroni simillimi*" (*Quintil.* 10, 1, 39). He admires, above all, Cicero's *Philippics*. Cicero, his great model, has his faults, "*sed si quis virtutibus virtus pensarit, vir magnus et memorabilis fuit, et in cuius laudes exsequendas Cicerone laudatore opus fuerit*" (*Sen. Suas.* 6, 22).

Quintilian refers to Livy in more than fifteen passages, all of which should be read. In 10, 1, 32 he praises Livy's "milky fulness," (*lactea ubertas*). In 101 he says: "I should not hesitate to match Sallust against Thueydides, nor would Herodotus resent Titus Livius' being placed on the same level as himself; for the latter has a '*mira iucunditas clarissimusque candor in narrando,*' while his speeches are eloquent beyond description; so admirably adapted is all that is said both to the circumstances and the speaker; and as regards the emotions, especially the more pleasing among them, I may sum him up by saying that no historian has ever depicted them to greater perfection."

In Norden's judgment, Livy suffuses his narrative, especially in the first decade, with a loveliness and an airy and poetical something that remind one of Vergil's *Aeneid*. On the ancient theory of writing history, see Norden's discussion, pp. 91 ff. Cicero's characterization of the ideal historical style (set forth in *Orator* 66 and *De Oratore* II, 54 and 64) fits Livy perfectly: the

"*tractus orationis lenis et aequabilis,*" the descriptions of scenery and battles, the interspersing of speeches, etc. Livy is diffuse: where Sallust or Tacitus uses a word or two, Livy employs a sentence. Contrasted with the "*sententiae minutissimae,*" which were the delight of Seneca and others, Livy's tendency to periodic structure shows a conscious return to the ideals of Cicero. Rhetorical devices are used with moderation.

Good information on Livy's style is found in the standard editions of his work. There are innumerable dissertations and essays dealing with Livy, of which the following are deserving of special note:

Taine, *Essai sur Tite Live.* Paris, 1860.

Riemann, *Études sur la langue et la grammaire de Tite Live.* Paris, 1885.

Petzke, *Dicendi genus Taciteum quatenus differat a Liviano.* Königsberg, 1888.

Steele, *The Historical Attitude of Livy.* Am. Journ. Phil. Vol. 25.

Kroll, *Die Kunst des Livius.* Neue Jahrbücher, vol. 47.

Wesener, *De proprietatibus Livianarum periodorum.* Fulda, 1860.

Nipperdey, *Die Antike Historiographie*, in Opuseula.

Kühnast, *Die Hauptpunkte der livianischen Syntax.* Berlin, 1872.

Westcott's "*Selections from Livy*" gives a list of books dealing with Livy's language and style, his sources, and with topography.

J. A. K.

Mental Discipline and the Study of Latin

(Continued from the October number)

THE ANALYTIC ELEMENT IN THINKING

Thus far, I have been endeavoring to give proper emphasis to the importance of the will and the emotions as dynamic factors in all mental activity. We are now ready to take up the more strictly intellectual elements. For the purposes of this discussion, the operations of the mind may be distinguished and enumerated as follows:

1. Observation, by which we take note of at least the salient details in a given field of vision. This provides the data for thinking and must accompany all progressive thought. Observation differs from attention only in so far as it emphasizes the intellectual phase of what is primarily a volitional element.

2. Apperception, by which we see meaning in the data afforded by observation. Apperception recognizes some connection, however vague, between new percepts and past experience. It recognizes a new object as having been seen before, either individually or generically.

3. Simple analysis, which consists in seeing a distinction of parts in a compound percept or concept.

4. Comparative analysis, which consists in perceiving differences between two similar ideas or objects, or in perceiving similarities between two dissimilar ideas or objects.

5. Simple synthesis, by which we go out in search of an idea or object that shall possess a definite and pre-

determined relationship with an idea or object already in mind. This relationship will consist generically in similarity or dissimilarity.

6. Analytic reasoning, through which we are led to perceive differences or similarities between two concepts or objects, but only after having compared them with some third idea or object. This operation is best recognized in the well known axiom in geometry, "Two things which are equal to the same third thing are equal to each other." This process constitutes what is known as deductive reasoning. Its formal expression gives us a syllogism, e. g. All sentences implying unreality require a verb in the subjunctive. But, this sentence implies unreality. Therefore, this sentence requires a verb in the subjunctive. The same process may be, and usually is, expressed informally by means of a causal clause, e. g. This sentence requires a verb in the subjunctive because it implies unreality.

7. Synthetic reasoning, by which the mind goes out in search of a predetermined idea or object, and in which it is guided not by the sum total of the qualities desired, but only by some one quality or group of qualities with which the others are known to be associated, and which will, therefore, serve as a clue to the identification of the idea or object that is sought. This type of reasoning is employed by the detective who goes out in search of a criminal, whom he hopes to identify by the aid of a few general or particular characteristics. The term synthetic reasoning is also applied to inductive reasoning, a process by which we arrive at a general truth through the study of individual instances. We shall return to this later.

These various operations are only apparently different. All of them are merely so many aspects of the reaction of the mind to the presence of similarity in its various phases. In its analytic phase, thought consists in the effort to perceive agreement or disagreement between two concepts or objects, both of which are present to the mind. In its synthetic phase, it consists in a deliberate search for new concepts or objects, which will bear a predetermined relationship of agreement or disagreement with a concept or object already known. When the agreement is perfect in its kind we speak of identity, either specific or numerical; when it is only partial, we speak of similarity. These two phases of thinking must work hand in hand. New knowledge must be tested and proved by analysis, and analysis must pave the way for new knowledge by indicating the need for it and by suggesting the path that is to be taken in the search. The well balanced mind must be versed in both operations.

This view of the workings of the mind brings out the contrast between deep and shallow thinking. Shallow thinking confines itself to differences and similarities that are more or less obvious; deep thinking deals with differences and similarities that lie beneath the surface. Thinking becomes difficult in proportion as differences are hidden beneath a mass of similarities, or as similarities are obscured by a cloud of divergent qualities. This

leads us also to an understanding of the differences between a talented mind and a trained mind. Talent consists in a fundamental or native ability to see differences or similarities, at least after they are pointed out. Training consists partially in the sharpening of this ability, but more especially in the cultivation of the habit of looking for differences before they are pointed out. The man who cannot be made to see the difference between pride and vanity is stupid; the man who does not think of looking for the difference is untrained; the man who looks for the difference and recognizes it when found, is thus far, at least, both talented and trained. With slight risk of exaggeration, it may be said that the training of the mind reaches its highest perfection, when the very presence of similar or dissimilar objects constitutes a challenge to a man to seek and find as much of the opposite quality as he can.

Now we are ready to see how mental training enters into the study of Latin. On the first day of class, the pupil is presented with the forms *porta* and *portae*. To the untrained mind of the pupil these two forms, whether as written or as pronounced, are not strikingly dissimilar. He may be inclined even to look upon them as two ways of spelling or pronouncing the same word. He must be trained to attach different meanings to the two words, to learn that the one means "the gate" and can be used only as the subject of a sentence, while the other means "of the gate" and cannot be used as the subject of a sentence. In English, the difference in meaning, or rather in function, between these two words is marked by the presence or absence of an introductory word, the preposition "of." The pupil's mental training took a great step forward when he first recognized the function of this preposition, but he is now so habituated to its use that it can impart no further training. In learning to handle the Latin genitive, he must, as it were, be pulled out of a mental rut, he must be trained to look, not for a familiar herald at the beginning of the word, but for a slight modification of the final syllable. The pupil is required to take this leap with little assistance from previous training, for the analogy of the possessive sign in English breaks down in at least three details. The symbol *e* is not *s*; the *s* is not apperceived as an integral part of its noun, for the significant apostrophe keeps it from being more than an appendage; and this form of the possessive is seldom used with other than names of living beings.

The disciplinary value of this particular process centers chiefly in training power of attention and observation. The pupil learns that even the less obvious elements in a given situation are often just as important as those elements which thrust themselves upon his notice. There is no one so blind as the man who allows stereotyped habit to dictate what he shall and what he shall not see. The trained mind must be ever on the alert to notice in any given situation, phenomena which lie beyond the range of what it has habitually noticed in past situations. A few well chosen examples taken from everyday life, from the business world, or from elementary science, will do much to bring home to the

pupil the fact that great significance may lie hidden in unobtrusive details.

On the second day of class, the pupil is taught that the form *portae* may mean not merely "of a gate" but also "to a gate" and more especially "a number of gates." Here we have apparent similarity at its worst. How can the pupil tell which is which? He must be taught to look to some other word in the sentence for his clue, and if this fails, he must consult the general context or meaning of the sentence. This task is sometimes required in English, especially in the case of homonyms, but in Latin it is demanded in every line. Hence the excellence of Latin as a means of training observation, suspension of judgment, and the knack of finding differences in the midst of similarity.

Sometime during the second or third week of class, we present our pupils with the forms of the second declension. They are taught the forms of *hortus*, *horti*, *horto*, *hortum*, etc. Here we have a whole new set of endings, yet their functions correspond exactly with the functions of the endings of the first declension. Any pupil can see that an *i* is not the same as an *ae*, yet he must learn that the *i* in *horti* has the same function as the *ae* in *portae*. Here he is required to recognize similarity in the midst of apparent dissimilarity. When he comes to the third declension he learns that the ending *i* in *dolori* has the same value as the *ae* in the dative of *porta*, but an entirely different meaning from the *i* in *horti*. No scientist is ever confronted with a more contradictory situation than this. Here is an ending which is exactly equivalent to a form which looks totally unlike itself, and totally different from a form which is written in exactly the same way. To us of course the situation is rather commonplace, but to the mind of the child it is the epitome of mystery.

Later on in the course, the pupil is asked to translate sentences such as these: "Men are the creatures of God," and "Men are stronger than women." In the first sentence, the word "men" must be translated by *homines*; in the second by *virii*. Perhaps the pupil had never before adverted to the fact that the word "man" in English had two different uses. Latin forces him to notice this difference, and it gradually teaches him to look for similar shades of meaning in all English words before translating them into Latin. The word "earth" for instance must sometimes be rendered by *tellus*, sometimes by *terra*, or again by *humus*. Hundreds of similar examples could easily be cited. The pupil is thus forced to discriminate between the various uses of words, and if he is not utterly stupid we shall find that this discrimination will be exercised even in his original English compositions.

On the other hand, the pupil will often have his attention called to the fact that the same Latin word may serve to express the meanings of several different English words, e. g. "filial love," "love of country," and "religious sentiment" may, under certain conditions, be translated by the Latin word *pietas*. Thus the pupil is led to notice that there is an intrinsic connection be-

tween these three apparently distinct virtues, a fact that will enrich his understanding and appreciation of all three qualities. If left to himself, of course, the pupil might never think of searching for similar resemblances between other qualities, but a brief suggestion on the part of the teacher could easily lead the pupil to examine the relationship between such pairs of ideas as truthfulness and honesty, pride and selfishness, treason and blasphemy.

The further the pupil advances along his course, the greater will be the number and variety of situations in which he will be forced to use his power of discrimination. In fact it is precisely here that Latin shows its superiority over most of the other branches in the curriculum. In algebra his power of discrimination is limited to the field of equations, in geometry to angles, lines, and surfaces, in physics to the laws of physical energy, in chemistry to the affinities and characteristics of elements and compounds, but in Latin practically the whole range of human thought and interest presents itself before him piecemeal for analytic consideration. We cannot distinguish between the various meanings of words unless we first clear up our ideas on the subjects to which the words relate. Analysis of ideas is inseparable from analysis of words. It is true that the field of English is equally wide, in fact it is much wider in the high school course, but what Latin here lacks in breadth it regains in the depth and thoroughness and the rigorous logic of the thinking that is required. Indeed teachers of English are the first to recognize the value of the mental training that is imparted by the study of Latin.

So far I have not touched upon the manner in which Latin develops power in syllogistic reasoning. This phase of the subject does not require extended treatment, but it must not be forgotten that it is precisely here that Latin makes its most important contribution to the cause of mental discipline. Fortunately, few teachers fail to require of their pupils a reason for mood, tense, case, number, etc., in the process known as parsing. Whether they advert to the fact or not, they are really asking their pupils to formulate an implicit syllogism, such as was exemplified under the sixth heading in my enumeration of mental processes. In order to secure all possible transfer value from this exercise, it would be advisable for the teacher occasionally to reduce the pupil's answer to a formal syllogism. This will be especially profitable if the pupil's reasoning is faulty, for there is no surer way to lead the pupil to a recognition of his error than to subject his answer to the rigorous test of syllogistic form. While the introduction of formal logic into the Latin class is in general not desirable, no one will deny that the study of Latin has conferred a lasting benefit upon a pupil if it has taught him in a practical way that the syllogism is the foe of sophistry in every department of thought.

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(To be continued)

